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Techno/

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Social

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Science

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6:23:14
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Techno/social science

Colette Gaiter

MULTIMEDIA ARTIST;
ASSOCIATE PROFESSOR,
MINNEAPOLIS COLLEGE
OF ART AND DESIGN

This issue explores the perceived relationship between science/technology and human/social issues in the United States. In our culture, we behave as if these areas of endeavor are mutually exclusive, assuming that science has no bias and human issues have no inherent objective reality.

The artists whose work is examined here share my interest in the grey areas—the places where technical science and social science overlap and our perceived cultural notions no longer apply. We have chosen multimedia and interactivity to explore relationships between ideas in experiential rather than empirical ways.

With the assistance of computers, it seems as if we, as artists, can take the infinite range of human behavior, extract a small section of it, and look at it under a microscope—as we study cells or DNA for clues to the larger workings of the body. Relatively rigid computer programming environments provide a “control group” of predictable behavior. The computers we have access to can only be randomized within certain parameters, so they act as the monitor of actions taken by users of the programs. These types of behavioral experiments, interpreted by artists, can provide insights into human motivations that might be less accessible in other environments.

The works of the other artists in this issue; Marjorie Franklin and John Manning, are clearly exploiting the ways that computers vicariously exhibit the behavioral mindsets of their creators and programmers. In my own work, I am less interested in the specific behavior of the technology, but rather in its value in a larger cultural context. I am interested in how we perceive technology more than how it actually works as a life form.

This issue also features a tribute to the late Christine Tamblyn, a pioneering artist in New Media for many years. Her friend and colleague, John Manning, describes her latest work, a CD-ROM which will be completed by volunteers and released this fall.

What all of us have in common as artists is our belief that technology is not socially benign, as commonly presumed. We have all chosen to use machines toward the goal of finding out something about human nature. The prevailing cultural concept of machines as totally rational, impartial, and predictable lets us use them as a foil for the quintessentially human, messy, and unpredictable ideas we want to explore.

Colette Gaiter is an interactive multimedia installation artist and Associate Professor at the Minneapolis College of Art and Design.

My approach is quite unapologetically centered on technology, treated as material evidence of social activity in need of scrutiny.

—John Manning
Synthetic Sociology

A story about two women (each is a new mother) whose game of trying to outdo each other by creating ever more ingenious computer interfaces and benign viruses, produces a third ‘baby,’ an artificial life construct. The work explores and personalizes the implications of artificial life research.

—Marjorie Franklin
Digital Blood

Archival Quality is an innovative large scale experiment which expands the boundaries of the traditional personal retrospective through the less familiar interactive presentation mode. Archival Quality is seriously committed to integrating detailed personal texts with media forms like video and digital imagery.

—John Manning
A Courageous Explorer
A Tribute to
Christine Tamblyn's
Life and Work

What if we studied the human behavior of discrimination and racism with some of the detached precision that went into putting rockets into outer space? What if we admitted that all of our assumptions about scientific “fact” are culturally biased and emotionally charged with our values and priorities?

—Colette Gaiter
SPACE|R A C E

Protecting Yourself on the Internet

Wednesday, July 8, 7:30 PM
McBean Theater, The Exploratorium
3601 Lyon St., San Francisco
(Contact: Trudy Myrrh Reagan, (650) 856-9593.)

The World Wide Web is at once the best and worst medium that has come along for independent artists. While it allows for the promotion of audiences/patrons and direct distribution without the need for traditional "middlemen," it also enables the unauthorized procurement and reuse of your work.

What's the best course for artists who want to use the web, but are afraid their work may be stolen or worse? Is copyright enforceable on the Net? What is a digital watermark? Whose laws apply when the medium is global? These questions and more will be answered in some depth at the July YLEM forum, along with an introduction to the tools for artists to protect their work in the digital realm.

PROGRAM:

Speakers include YLEM advisory board member, Bob Gelman whose recent book, *Protecting Yourself Online*, was written with Stanton McCandlish, programs director for the Electronic Frontier Foundation. In the forum, McCandlish will discuss the state of the law and court cases on copyright in the US and elsewhere. Gelman will give insights into the tools and techniques available for artists and others using the Net to distribute original content.

YLEM Forum attendees will have an opportunity to discuss their own situations and will be given resources for additional problem-solving in this area.

Free, open to the public and wheelchair accessible.

July 19, 2:30 pm

Ylem Party in South Bay!

It's been a long time since we've had a get-together with members in the South Bay! Zoe Adorno is well-known for her iridescent slumped glass sculptures. We'll see her slumping oven and see a video about the process. We'll want to see your work, too, so bring works or videos to share. Beverage and finger-food potluck. Public transit does not serve this area well, so you may want to carpool.

At home/studio of glass sculptor Zoe Adorno—10599 Johansen Dr., Cupertino, CA; (408) 257-7130; <Myth21cent@aol.com>.

Directions: *It's between Lawrence Exp. and Miller (Wolfe changes its name to Miller after crossing Stevens Creek Blvd.) and between Stevens Creek Blvd and Bollinger. Take Bollinger to Tantau and then turn right on the second street, Meiggs. Then almost immediately turn left onto Johansen Drive and left into the cul-de-sac just before Johansen curves to the right.*

This spring, Marjorie Mikasen was included in "Making Space: Perspectives on Spatial Relationships" at Valencia Community College in Orlando, FL and Mondo Jud Hart took part in "Citizen," an international exhibit of artists at Somar Gallery in San Francisco... Tamiko Thiel's work was seen in "The Light is Diverse in California" at the Center for Visual Art, Oakland.

Charles Ostman was "Associate Curator" at the "Esthetics of Artificial Life" Art Exhibit, which is part of the ALife VI conference at UCLA, where he also lectured during the conference. The ALife VI Conference Artificial Life and Evolutionary Art exposition web: <http://www.sscnet.ucla.edu/anthro/gessler/artshow/> You may also see his works on the Computer Graphics World web site's "virtual gallery": <http://www.cgw.com/Gallery/1998/04.asp/>...

Diane Fenster gave a presentation at the George Eastman House Museum of Photography and at R.I.T. about her "Hide & Seek" Iris prints... Barbara Nessim was the Curator of the Jury for the 6th Annual Digital Salon in New York...

Lucia Grossberger Morales will be giving a talk at SIGGRAPH this year, "Personal Computers as Performance Instruments. In 1997 she designed "CyberVato Performance Instrument" for Guillermo Gomez-Pena and Roberto Sifuentes for "Mexterminator," an interactive performance piece that ran in San Francisco. Now she is creating another instrument to resurrect Rachel Rosenthal's rat for a show this summer...

"May '68–May '98," a visual art exhibition, screening/presentation and lectures at A.T.A. in San Francisco, was curated by Molly Hankwitz for the thirty-year anniversary of the May 1968 student demonstrations that rocked the world, from Prague to Paris <http://burn.ucsd.edu/images/france/> to Berkeley...

Robert Stanley is having a retrospective, "Changes: How an Artist's Ideas Grow," at the Contemporary Art Center of Peoria, Illinois, July 3–August 23. This exhibit features the contrast between painting and computer, as both are used to express similar statements.

Organizing an Ylem Exhibition

If you organize a show with several Ylem artists where the art is related to either technology or science, and is presented and promoted in a professional manner, then Ylem can help you by sending you information about Ylem to go in your publicity packets.

Contact:

Trudy Myrrh Reagan
967 Moreno
Palo Alto, CA 94303 USA
(415) 856-9593
<trudymyrrh@aol.com>

A Courageous Explorer

Christine Tamblyn 1951-1998

By John Manning

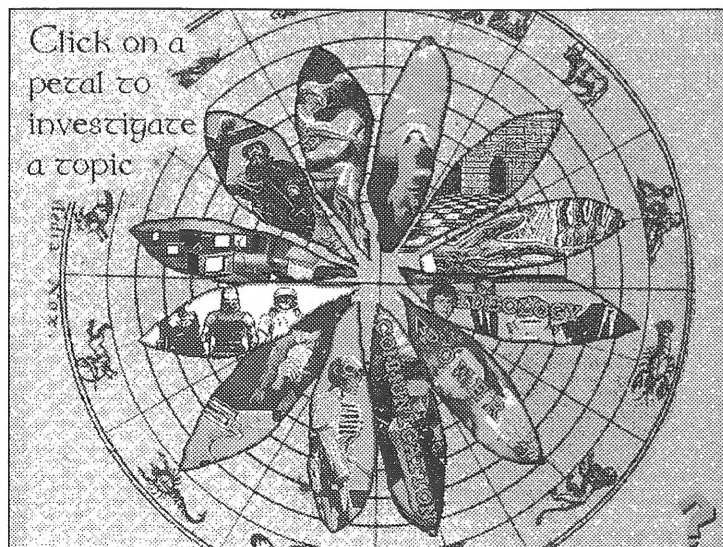
MANY READERS OF THIS PUBLICATION WILL BE familiar with the life and work of the late Christine M. Tamblyn, a prominent artist, critic, and educator in the areas of performance and electronic media. It is difficult to imagine a degree of passion and energy greater than that which characterized her work and involvement with the art community. Her pioneering CD-ROMs, *She Loves It, She Loves It Not: Women and Technology* and *Mistaken Identities* are widely known and distributed.

Tamblyn's first CD-ROM, *She Loves It, She Loves It Not...*, is a refreshingly nonhierarchical network of plushly appointed collages. Each of the "nodes" represents a unique vantage point along a self-guided pilgrimage, simultaneously targeted outward and inward. The interface is bit like the Catholic ritual of the Stations of the Cross, which meditates on

events of Christ's suffering before his death. All of the resting points in Tamblyn's CD offer an opportunity for contemplation, guided and focused by an almost diagrammatic composition of icons, each providing access to a particular type of media element. The

piece boldly combines pop culture images of possible techno-

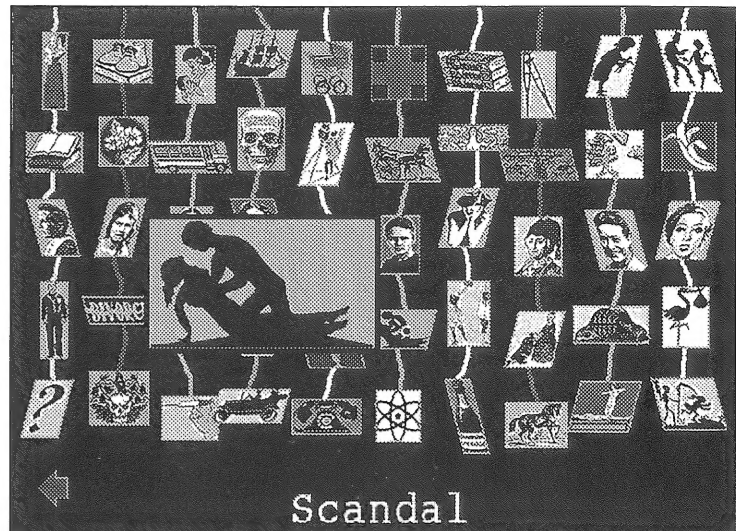
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She Loves It, She Loves It Not... Christine Tamblyn 1993 CD-ROM

logical futures, bluntly expressed theoretical observations and commentary, and personal texts revealing technological desires and frustrations. By integrating these three utterly different discursive registers, each collage fixes and identifies its sometimes slippery subject matter through a form of conceptual "triangulation."

She Loves It, She Loves It Not... makes an extremely important offer in the first moments after it launches. A large daisy-like illustrated diagram of a dozen principal topics serves as a main menu. Against this backdrop, the author's image with a recorded voice playfully announces: "Hello, I'm Christine Tamblyn. Welcome to my mind. I want to interact with you. Please click on my mouth." Interactive media have long promised the opportunity for an author to externalize her mind, allowing others to rummage through the contents, seeking items of particular value.



Mistaken Identities Christine Tamblyn 1995 CD-ROM

Showing her customarily remarkable propensity for quickly getting down to the root of matters, and her trademark disdain for comfortable mediocrity, Tamblyn immediately sets the highest possible standards for measuring the upcoming experience. Without catching a breath, she then quickly progresses to a second level of transgression against technological determinism, linking the highly vaunted potentials of interactivity with the sleazy undertone of voyeurism and the "mediated" sexuality frequently bound up within it. This brief narrative segment then serves as adequate warning that multiple frames of reference and layers of irony will need to be employed in evaluating, if not surviving, whatever follows. Expecting a great deal, and prepared for just about anything, the viewer is ready to begin.

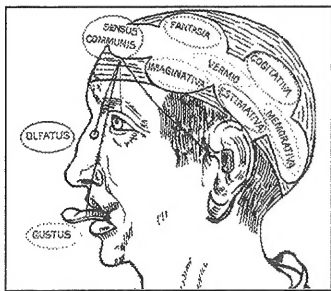
Tamblyn's second CD-ROM, *Mistaken Identities*, is an unusually complex and conceptually layered interactive work, concerned with the lives and self-constructed identities of approximately a dozen prominent women of the 20th century. On this level alone, the piece is quite serviceably educational, and is held by numerous libraries nationwide as an information resource, filling a gaping hole in the customary histories of prominent persons.

More intriguing still, though, is the audacious manner in which Tamblyn inserts herself into this biographical nexus, not merely acknowledging her own subjective presence as an author but going far beyond this to become in some portions a haunting presence. The viewer is repeatedly challenged by hints of a great and sweeping interconnectedness of all marginalized lives, too subversive in its implications to be discussed openly, transgressing as it would certain bedrock

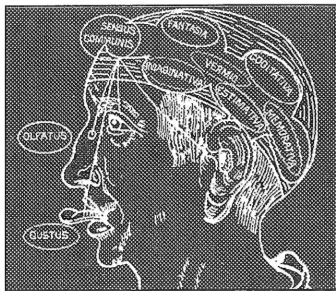
cultural axioms of time, space, identity, and causality. Christine would take great delight in pointing out that these axioms just happen to greatly favor the material interests of some groups over those of “Others”.

Perhaps no greater service could be rendered in this small space than to introduce and recommend her forthcoming CD-ROM, *Archival Quality*. About half of this work was completed during the last six months of her life; the remainder is being completed to her specifications by a small army of dedicated volunteers. It will be released in the Fall in conjunction with a retrospective show sponsored by LACPS (Los Angeles Center for Photographic Studies), and distributed by the Video Data Bank (Chicago) and other outlets.

Archival Quality is a retrospective sampler in CD-ROM. An innovative large scale experiment, it expands the boundaries of the traditional personal retrospective through interactive presentation. *Archival Quality* is seriously committed to integrating detailed personal texts with media forms like video and digital imagery. Within the daily reality of life-threatening illnesses, this work challenges viewers to investigate and confront the richness and complexity of an individual creative life.



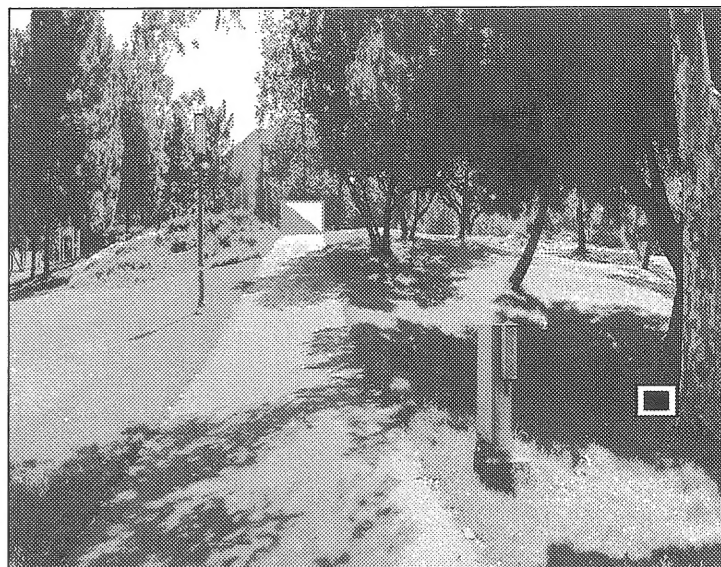
Archival Quality Christine Tamblin 1998 CD-ROM



The controlling metaphor of the work is embodied in a medieval diagram of the brain. The nine major sections of the piece are indexed to nine traditionally postulated regions of brain function, and are accessed at locations within the overall diagram. Three of the sections exist primarily for accessing video clips—excerpts of Tamblin’s performances or portions of her video tapes. A fourth section consists of a user-driven “deconstruction” of a series of layered collages, the result being what is so often promised with interactive media; a distinctly different experience every time. The remaining sections of the work are devoted to writings such as articles, reviews, panel presentations, proposals, etc. All of these are available for perusal, mediated through a various interfaces.

Perhaps the most unique and challenging section contains the journals that Tamblin faithfully kept, starting as an eerily precocious preteen and continuing throughout her life. Every word of these journals will be available on the CD-ROM. A remarkable collective document, they offer a rare opportunity to check in on the development and reflections of a prodigious intellect, a courageous explorer of art and life, and a resourceful and indefatigable educator. Christine Tamblin took seriously, though with a humorous inflection, the great insight that emerged from avant garde performance art in the

1970s—that one’s life could be a work of art. Most of us never generate the documentation. In Tamblin’s work, the constantly probing, frequently funny journals provide an insightful record of a significant life .



Archival Quality Christine Tamblin 1998 CD-ROM

Arguably, Christine Tamblin’s overarching achievement is reflected in the journals and indeed throughout the materials on this retrospective CD-ROM: She consistently maintained a multifaceted and multilayered sense of humor with deep philosophical groundings. With assistance from the dictionary, an unlikely authority, the following four fragments together succinctly characterize much of the material in *Archival Quality*. Many who knew or worked with Christine Tamblin would further agree that collectively they could serve as a kind of retroactive job description for her life and work:

Humor: *The ability to perceive the ludicrous, the comical, and the absurd in human life or situations, usually without bitterness, and to express these so that others can see them.*

Wit: *Felicitous perception or expression of associations between ideas or words not usually connected, such as to produce an amusing surprise.*

Irony: *A sort of humor, ridicule, or light sarcasm, the intended implication of which is the opposite of the literal sense of the words.*

Repartee: *The power of answering quickly, pointedly, and often wittily or humorously.¹*

John Manning, who is an Associate Professor of Art and Technology at the School of the Art Institute of Chicago, was a friend and colleague of Christine Tamblin’s for over 30 years. <jmanning@mcs.net>

1. Webster’s 6th New Collegiate Dictionary. G. & C. Merriam Co., Springfield, MA, 1961.

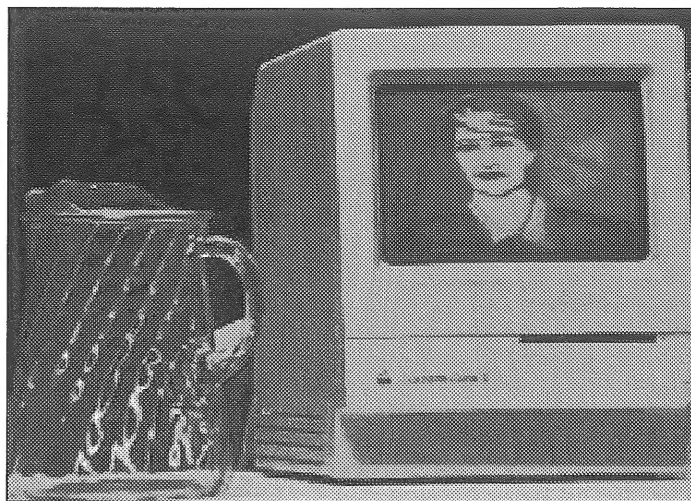
Synthetic Sociology

By John Manning

I WAS TRAINED AS AN ANTHROPOLOGIST, BUT gradually fell under the sway of art as I came to realize that for me, making cultural artifacts is more compelling than studying them. It is common among artists with an interest in social dynamics to react through their work to conditions and occurrences within the public sphere. Most frequently one sees work which addresses the things that people say, or the things that people do, or occasionally even the contradictions between these layers of discourse. Instead, my approach is quite unapologetically centered on technology, treated as material evidence of social activity in need of scrutiny. The new technologies that are purported to assist in communication, that are unendingly spewing into the social environment, occupy an unstable space that falls between the categories of "pure" speech and "raw" behavior. While they are neither, they are enthusiastically used in the facilitation of both speech and behavior.

5 My art work is founded in part upon the observation that all electronic media contrivances are, each in their own way, forms of artificial intelligence. That is to say, certain well defined and commercially significant human capabilities for manipulating symbolic representations have been isolated and studied, emulated by electronic processes, and materialized back into the environment in the form of familiar computer programs and media devices. In the rush to competitively employ these products in the furtherance of everyday pursuits, few persons ever pause to reflect on the peculiar intimacy involved in using the reincarnated clerical habits, thought processes, and even artistic strategies of others to accomplish daily tasks. To merely study such artifacts from this point of view is a fascinating anthropological exercise. To experiment actively upon them, using them as raw material or data, is better yet still. I think of this as my "field work." To bring these artifacts to "life," the only additional raw material needed is a generous supply of discourse pellets—tiny snippets of speech—and images of the sort that are constantly processed and emitted by media devices of all stripes.

This work becomes a form of synthetic sociology. I test hypotheses about behavior patterns, originally formed from direct observation, by using them to generate synthetic behavior. For example, talking computers connected by a network act out the roles of panelists at a symposium. A rigorous appraisal is then carried out by appeal to viewers, who are invited to



Problematize This! John Manning 1997 96" table with 3 networked computers

pass judgment on the legitimacy of the results. An episode of artificial social activity is deemed to have verified its hypotheses if it strongly reminds the audience of people they have met in "real" life. With close listening, an individual will discover that the panelists are, in fact, talking nonsense that sounds believable because it emulates the style, if not the content, of similar social interactions.

The powers conferred by these rematerialized intelligences, like all forms of power, tacitly embody elements of aesthetic appeal but also harbor a darker layer of unintended consequences. Released into the environment, multiplying and cross fertilizing each other wildly, these mechanized thought fragments are available for duty in the advancement of any form of good or evil. Each of my works seizes upon a few seemingly arbitrary, frequently obsolete bits of technology and probes them, gently or otherwise, in order to get them to yield up some of their secrets. That is, the unexamined or unknown expressive potentials that lie dormant with them, and within all other plasticized fragments of mind that we have scattered throughout the environment.

John Manning is an Associate Professor of Art and Technology at the School of the Art Institute of Chicago. He has worked extensively with electronic media, gradually moving from video and sound to computer based work incorporating these media. Manning has long been concerned with language and the diseases to which it is prone, with the realm of the artificial, including artificial intelligence, and other forms of social simulation.

Ylem Calendar

Some calendar items are reprinted from *Art Calendar* (the monthly marketing and career management journal for artists, P.O. Box 199, Upper Fairmont, MD; Subscriptions \$32/yr), *Artweek*, *Leonardo Electronic Almanac*, *ArTech* (<artstech@thecity.sfsu.edu>), and *FineArts Forum Online* (<paulbrown@siggraph.org>). We cannot verify all information sent to us. Readers, inform us of incorrect information, please.

All events and exhibits are in the San Francisco Bay Area except where noted.

We want your announcements! To insure that they appear in the next newsletter send 6 weeks before publication date. Also send notices to the Ylem website where they can appear on shorter notice. (Address on back cover.)

Ylem Forums are held the second Wednesday of January, March, May, July, September and November (odd-numbered months) at the Exploratorium, 7:30 pm.

Events

July 8, 7:30 pm

Ylem Forum: Protecting Yourself on the Net

Details on page 2.

July 19, 2:30 pm

Ylem Party in South Bay!

At home/studio of glass sculptor Zoe Adorno.

Details on page 2.

July 19-23

Memento Mori

Memento Mori is a web interface to the earth by Ylem member Ken Goldberg and Wojciech Matusik. It displays streaming seismographic data measured continuously from a site near the Hayward Fault above University of California at Berkeley. Note that viewing it requires a Java-enabled browser: Netscape/IE 3.0 or later. <<http://memento.ieor.berkeley.edu/>>

SIGGRAPH

The computer graphics conference and exhibition takes place at the Orange County Convention Center this year. SIGGRAPH is the largest exposition of the latest in applications, research and images for computer graphics and interactive media. The program for the conference this year includes an animation festival and a gallery installation

called Touchware as well as the usual offering of seminars and papers.

For more info contact: SIGGRAPH Conference Management—Smith, Bucklin & Associates, Inc., 401 North Michigan Avenue, Chicago, Illinois 60611 USA. Phone: (312) 321-6830, Fax: (312) 321-6876. E-mail: <siggraph98@siggraph.org>; <<http://www.siggraph.org/s98/>>

through July 5

ALIFE VI Conference/Artshow

Explorations and investigations in the media of evolutionary computation, programming, and cellular generation and self assembling forms. Three dimensional renderings utilizing Artificial Life and procedurally generated processes which mimic the process dynamics of living organisms and synthetic ecosystems are examples displayed. The exhibition takes place at the UCLA Center for Digital Arts, University of California at Los Angeles. The proceedings and exhibition may also be viewed at the exposition web site: <<http://www.sscnet.ucla.edu/anthro/gessler/artshow>>

Sept. 13-19

Order/Disorder

The Fourth International Congress and Exhibition of ISIS-Symmetry will take place at the Techion I.I.T.—Israel Institute of

Technology. The topic of the conference will be Order/Disorder with an emphasis on the phenomenon of morphological organization and hierarchy in science, technology, art, design, and the humanities.

Contact: ISIS-Symmetry Budapest (Nador u.18), P.O. Box 994, H-1245 Hungary. Phone: 36-131-8326, Fax: 36-131-3161. E-mail: <h492dar@ella.hu>, <symmetry@mailhost.net>

Exhibits

Through January 10, 1999

Memory

A collection of exhibits at the Exploratorium that explore what we mean by "memory." The exhibition is grouped into six broad areas relating to personal, cultural, psychological, and neural perspectives and includes artworks by conceptual artist Su-Chen Hung, sound artist Bill Fontana, and Paul Kwan and Arnold Iger.

For more info contact: Linda Dackman (415) 563-7337; The Exploratorium, 3601 Lyon Street, San Francisco, CA 94123. E-mail: <pubinfo@exploratorium.edu>; <<http://www.exploratorium.edu/>>

Sept. 13-19

Crystal Miracles

The video Ylem member Ken Jenkins has been working on during the last 2 years is finished! Besides thousands of crystals, there are many Illumination and similar effects superimposed to depict the energy of the crystals, so it is a real visual treat! The music is by Iasos and Emerald Web. There are actually two videos on one tape, with *Crystal Mysteries* included.

\$25, including tax and postage. Send a check made out to "LightWork" and your address to: Ken Jenkins, 1673 Creek View Ct., Petaluma, CA 94954; (707) 781-9101; <KenJenkins@aol.com>

Double Clicks to Camera Clicks

7 Bill Atkinson, creator of the point-and-click interface for the Macintosh, is now a nature photographer. Check out his website.

<<http://www.Natureimages.com>>

Techno-Impressionist Museum

Currently featured in our Exhibit Space:

• Techno-Impressionist Art of the 21st Century First Biennial Exposition of the Techno-Impressionist Museum. Techno-Impressionist artists explore new materials and technology. This exhibit showcases new and experimental works by the leading Techno-Impressionist artists.

• Techno-Impressionism - Art from the sea. This exhibition is inspired by the work of Edward Weston and Georgia O'Keeffe.

• Early Techno-Impressionist art. This long-awaited exhibition traces the origin of Techno Impressionism back to its earliest roots. <<http://www.techno-impressionist.com>> Info: <tkarp@techno-impresionist.com>

Through August 20

NEW ELEMENTS: MIXED MEDIA/DIGITAL ART

Solo show by Ylem member Helen Golden includes the work, "Elements", which is 66 inches in diameter, suspended in a freestanding steel hoop, and is printed on backlit material (light comes through it as in a stained glass window). By *appointment only*. The exhibit can be also seen during two pre-arranged MEET THE ARTIST AND VIEW THE ART events.

• Thursday, July 9—
Between 3:30–5:00

• Tuesday, August 4—
Between 11:30–1:00

The exhibit site is at XEROX Palo Alto Research Center, 3333 Coyote Hill Rd., Stanford Research Park, Palo Alto, CA. Contact for appt.: Helen Golden, 650.494.3461; <hsgolden@aol.com>; <<http://home.earthlink.net/~hsgolden/>>

Opportunities

Deadline July 10

Call for entries—18th Annual Faber Birren

The Faber Birren National Color Award Show is considering original work in any medium. Cash awards. This juried competition is sponsored by the Stamford art Association.

For a prospectus send a #10 self-addressed, stamped envelope to: Stamford Art Association—FBNCAS, 39 Franklin St., Stamford CT 06901. Phone: (203) 325-1139, fax: (203) 359-1117.

Deadline Aug 30

Call for Entries—7th One Minute World Festival

Works from anything that produces moving images including film, computer images and video. The minimum length is to be one second the maximum length sixty seconds. Theme is open. There is an application fee and cash awards. Selected works will be televised by broadcasters that participate in the exhibition as well as being exhibited on the One Minute internet site.

For info contact: One Minute World Festival, Estrada do Layer, 440 Cotia, Sao Paulo Cep 06700-000, Brasil

Deadline Aug 10

Call for entries—Second International Festival of the Image

Video, digital imagery, and Web design competition. The theme is free within the categories of fiction, documentary,

Video art and animation. Cash awards in each category. Selected works will be shown during the exhibition from October 6 through 10, 1998.

For more info contact: Marian Pascual, Artistic Director Proyecta LTDA. Carrera 21 No. 30-03 Oficina 610 526 Manizales, Columbia. Phone: (57-68) 842066, Fax: (57-68) 844. E-mail: <proyecta@col2.telecom.co>, <marian@eccel.com>

Needs & Offerings

StudioNOTES

StudioNOTES is an artist-to-artist publication, the purpose of which is to foster an exchange of ideas and information among artists without regard to media or geographic location. It has published articles about artists using science and technology. In addition it has written about artists Joel Slayton, Guy Marsden, and Ed Osborne. **Special offer** to Ylem members: \$3 off the rate of \$15/yr(5 issues). Be sure to mention that you are an Ylem member.

Contact: StudioNOTES, P.O. Box 502, Benicia CA 94510. Phone: (707) 746-5516

Organized Sound

Organized Sound is an international journal which focuses on the rapidly developing methods and issues arising from the use of technology in music. It concentrates on the impact which the application of technology is having upon music in a variety of genres includ-

ing multimedia, performance art, and sound sculpture, ranging from experimental electro-acoustical to popular idioms.

Contact: Cambridge University Press, 40m West 20th Street, New York, NY 10011-4212. Phone: (914) 937-9600 x154 or call toll free; 1 (800) 872-7423 x154. E-mail <journals_marketing@cup.org>. <<http://www.cup.cam.ac.uk>>

The Art Deadlines List

A monthly publication of opportunities for artists that lists competitions contests, calls for entries/papers, grants, scholarships, jobs, internships, in the arts and related areas including painting, drawing, animation, music, multimedia, film, and video. Items can be submitted to Richard Gardener at <<http://rtuh.com.adl>>.

Subscriptions are available for \$19.95 for 12 issues. Contact: Resources, Box 381067, Cambridge MA, 02238.

Cybergizmos

Ylem member Dan Kottke has set up a "cybergizmos.com" site for people who want to sell gizmos. There's not much there yet, so contact him if you have a techie product.

<DanielK@getvertical.com>

The Digital Media Zone

The Digital Media Zone is a showcase for on-line works, web projects, and context articles centered around Net art, and an array of links to galleries and artworks found on the World Wide Web.

<<http://www.ls.berkeley.edu/Dept/ArtPractice/>>

PRESS RELEASE: For Immediate Release

August 10, 1998

CONTACT: Barbara Allie (408) 739-6911
Barbara Rainforth (408) 725-8707

The Art of Digital Technology 1998

The Art of Digital Technology 1998 is a pioneering event which brings together the most current and creative work by artists, designers, educators and the high tech industry. This invitational exhibit will take place at Fiesta Hall during the Santa Clara County Fair, July 31 to August 9, 1998. Exhibition hours are: Monday-Friday, 2 pm-11pm and Saturday-Sunday, 11 am-11 pm. The fairgrounds are located at 344 Tully Road in San Jose. Call (408) 494-3134 for information.

Curated by Barbara Allie, professor of graphic and multimedia applications and well known Bay area artist and assisted by Barbara Rainforth, internationally recognized artist, this exhibition is sponsored by The San Jose Mercury News, Intergraph Computer Systems and MetaCreations. Intergraph is providing ten high-end graphic workstations and software for the exhibiting artists and designers.

As a keynote exhibit of the Santa Clara County Fair, this show will reflect a 21st century vision of how technology is influencing the fields of art and education. Demonstrations of the latest technology in graphic and multimedia applications, normally available only at professional trade shows, will be available, artists such as Helen Golden, 1998 Andre Schellenberg Fine Art Award recipient whose work was recently acquired by the Smithsonian Institute.

The 40 participating artists include sculptor, Milton Komisar, SECA, Fullbright and NEA grant recipient, Patricia Olynyk, recognized printmaker and paper maker and recipient of the Tokyo Foundation and MonBusho Scholarship, and award winning landscape photographer Steven Johnson whose ground breaking digital national parks project was recently profiles by Life Magazine and ABC News/Discovery Channel.

MetaCreations, developers of Painter and Bryce software, will present several of their artists as a group. Online 2000 will be giving demonstrations of the 3D Max animation program. Digital Clubhouse, a community outreach organization, will be giving demonstrations of interactive projects using Premier to show how to develop personalized storytelling projects.

Student artists displayed will attest to the growing use of computer technology in art education. Award winners of the National Children's Film Festival, sponsored by the Children's Discovery Museum, will be included as well as student work from Bay area public and private schools, colleges and schools of computer art and multimedia.

The Ylem Annual Directory

The "Artists Using Science and Technology Directory" is a handsomely produced publication describing nearly 250 artists' fascinating specialties. It is abundantly illustrated. Collectors, curators, art critics, educators and libraries all use it as a resource. Production is paid for with picture fees. One year membership fee includes a copy of the edition of the Directory in which you are listed.

For the first time, Ylem will publish an online version on the Internet. Please read directions carefully.

To be listed in the printed and/or online Directory, you must be a member of Ylem or join or renew by October 31.

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You may submit either a printed PHOTO or a DIGITAL FILE.

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- Picture Fee: _____
 - \$25 for 1/4 page
 - \$50 for 1/2 page
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Picture fees are in addition to membership dues.
- Membership fee (if appropriate)
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- Completed form (see next column)

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- Listing in ONLINE VERSION: Send \$25
- Listing in BOTH versions: Send \$15 EXTRA.

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1. The printed Directory is a black and white publication. Images with good contrast and sharp focus are necessary. Please do not send color pictures or ones that have been screened.
2. We will do our best to scale the pictures to the area purchased, but due to the dimensions of the page, it may have to be scaled smaller if the picture is too narrow, vertically or horizontally.
3. If the art does not fill the picture area, we reserve the right to crop it.

Ylem Directory Form

To be pictured in the Directory, please fill out this form and send with your submission materials by **October 31st, 1998.**

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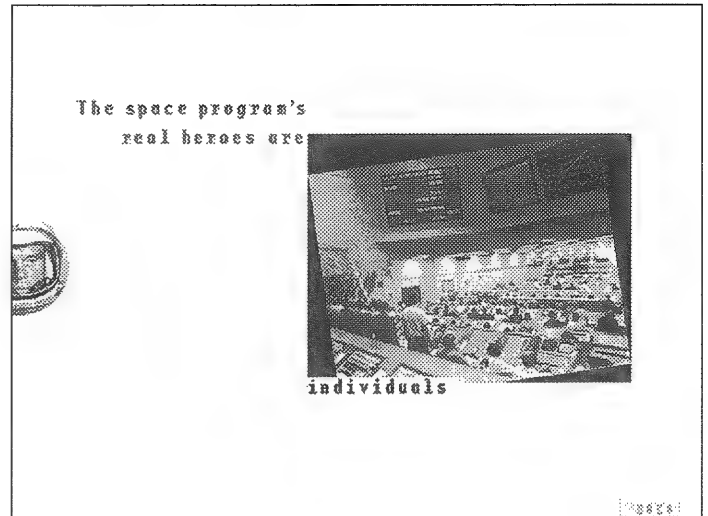
SPACE | R A C E

By Colette Gaiter

SPACE AND RACE—AS HISTORICAL SUBJECTS THEY are simultaneously divergent and parallel. My interactive multimedia computer piece, *SPACE|R A C E*, looks at the 1960s U.S. space program and civil rights movement—two ventures that created persistent myths. Media representations separate the civil rights movement and space program along racial lines and ignore their symbiotic and complex relationship. A post-postmodern look at these stories requires redefining some cherished mythological ideas about heroism and adventure, reverence for technology and our real commitment to humanity.

What if we admitted that all of our assumptions about scientific "fact" are culturally biased and emotionally charged with our values and priorities?

Important creative discoveries in science and the arts often come from combining seemingly opposing ideas. What if we studied the human behavior of discrimination and racism with some of the detached precision that went into putting rockets into outer space? What if we admitted that all of our assumptions about scientific "fact" are culturally biased and emotionally charged with our values and priorities? The writer Toni Morrison refers to the constructed and



Images are from Colette Gaiter's *SPACE|R A C E*

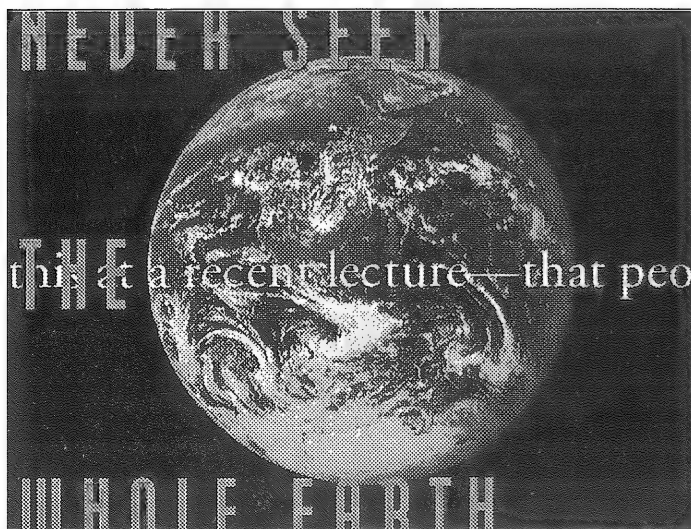
inherently biased myth of American Culture as the *Master Narrative*. It may be the accepted story, but it is not a complete or true one. The sixties exposed the biggest of our cultural Big Lies—like "we can trust the government to tell us the truth," or "segregation is the best thing for white and black people."

Years ago, I found, in the National Archives, videotapes of old Universal newsreels (shown in movie theaters before feature films).

After looking through a few tapes from the early sixties, I started to notice a relationship between stories about the civil rights movement and the space program. A piece about a successful rocket launch or a skeptical report about Russian space achievements almost always followed a civil rights story. Using a somber tone when reporting on the most recent civil rights march, the announcer brightened up for the space news, as if to say, "and now, for some good news!"

After seeing this a few times, it was clear that these huge missions, the civil rights movement and the space program, which seemed to belong to different segments of our society, were happening at exactly the same time and are remembered as if they have nothing to do with each other, not even chronology.

I knew they had to share some common elements of our societal character. People hadn't given up, despite huge setbacks. Each mission had the spirit of religious fervor. Masses of people were involved, although a select few became heroes. Most important—no goal is out of reach, technology will



Digital Blood

by Marjorie Franklin

DIGITAL BLOOD IS AN INTERACTIVE NARRATIVE stored on CD-ROM and experienced on a desktop computer system complete with monitor, sound system, keyboard and mouse. It is a story about two women (each is a new mother) whose game of trying to

A story of scientific discovery is also a story of humans finding their place in the world.

outdo each other by creating ever more ingenious computer interfaces and benign viruses produces a third "baby," an artificial life construct. The work explores and personalizes the implications of artificial life research.

A story of scientific discovery is also a story of humans finding their place in the world. No longer

the center of the universe, or even the solar system, we may soon have to share our pride in the workings of our minds.

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"In the years after Galileo trained his telescope on Jupiter, the Latin language had to add something it had never had before—a plural form of



"Digital Blood" - intro screen.

luna or moon. In the coming years we will have to add plural forms to words like *intelligence*, because humans and computers will exhibit different intelligences—and they will be peer intelligences."¹



"Digital Blood" - level zero

The viewer experiences the narrative of *Digital Blood* at each of a series of eight subterranean stations as she or he "falls" through the world of the story. At each station the viewer plays a portion of the narrative by operating a virtual machine (designed by Paul Tompkins), a machine creating meaning—to paraphrase Donna Haraway—unique to that station. As the viewer cranks wheels or pushes buttons, the machine displays its part of the story, projecting it on the wall of their station.

Let us consider for a moment the space a narrative inhabits. I will divide non-interactive narratives into two types—the imagined and the seen. The imagined narrative comes to its audience through either reading or listening. The space of this narrative is usually felt to be in the reader or listener's head, in the imagination. The seen narrative is usually experienced through television or movies. The space of the seen narrative is in the screen. A great deal of care is taken by the makers of the narrative, through continuity, cutting, and other devices, not to disrupt the "suspension of disbelief" or the sense that the viewer is peering voyeuristically through the window of the screen into the space of the narrative.

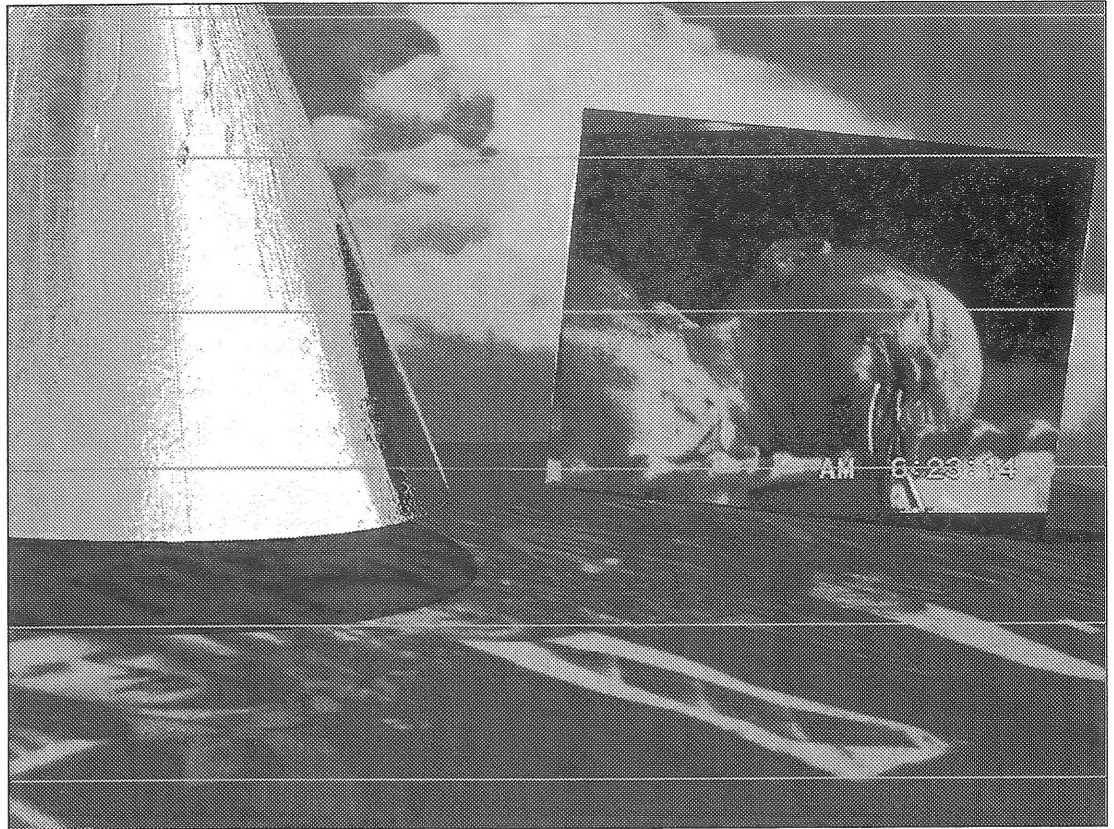
1. Bailey, J. *After Thought: The Computer Challenge to Human Intelligence*. New York: Basic Books, 1996.

2. I must exclude adventure or action games like "Doom" or "Quake" from these remarks. Because they take place in the first person; the viewer is traversing what appears on the screen to be physical space with 3-D characteristics; and because the viewer is being assaulted by bad guys and must use every bit of speed and artifice available to her or him to shoot before being shot, action games can be extremely compelling and conducive to a "suspension of disbelief" or a feeling that one is inhabiting the screen. Therefore the space of action game narratives does in some instances return to the screen. The future of interactive narratives—and not only adventure games—may lie in this form.

In both types of narratives, the viewer is having what feels like an out-of-body experience, suspended in the space of the narrative. If the narrative fails to compel viewers into this state, they fall back into their bodies, become aware of where they are again and start criticizing what's going on or the presentation of the story.

Where, then, is the space of the interactive narrative? There are almost always visual and aural components to the interactivity. Yet the viewers are compelled to remain aware of themselves because they must move the mouse or type on the keyboard to interact, to be an "active part" of the story.² The space in an interactive narrative may thus be in the coordination of the hand, eye, ear and brain. This space may be similar to dancing (hand dancing?) or playing a musical instrument.

A subtext to *Digital Blood* is commentary on how we use our computer systems and how we both love them and are hysterically frustrated by them. To this end, at appropriate points in the story the viewer seems to lose control. There is an *Alice In Wonderland* point where the cursor gets larger in certain places and smaller in others. There is another point where the cursor gets "stuck" and the viewer will have to tug mightily to loosen it.

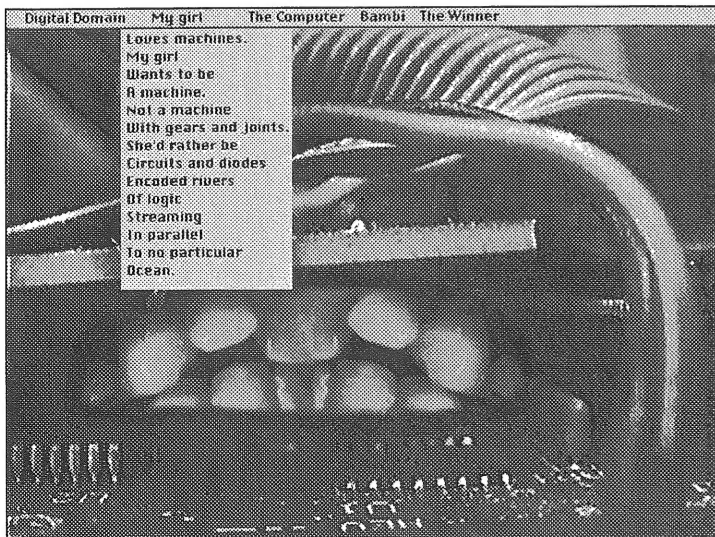


Lilla's birth into cyberspace.

I am also commenting on conventions that have already become expected in personal computer interfaces. In my alternate interface, the menu bar is for displaying poems (by Alex Prisdsky); active areas on the screen squeak when rolled over with the cursor and are activated when the cursor sits on them for a little while. A mouse click is an event of great importance. The narrative stops and entertainment, such as the shy, fertile squares game, starts up. Another mouse click and the narrative comes back.

I like the reflexivity of creating a narrative about humans and their computers on a computer for humans to experience. If I were telling a different story I might want it on a different medium. My main wish for future interactive projects is for software tools to add an element of surprise to the interaction—on both the viewers' and my parts. With present technology, all interactions must be programmed in advance, although, as everyone knows who has programmed anything greater than a simple program, one creates the program and then can be very surprised by what it does. Maybe therein lies hope.

Marjorie Franklin is a conceptual artist using digital media to create interactive installations and videos. Her work focuses on the culture and ideas of computing technology. She is an Assistant Professor of Art at the University of Minnesota.



Example of poem in the menu

Gaiter: SPACE | R A C E

From Page 10

improve any situation, and Americans are benevolent, and value freedom.

Racial archetypes created at that time still prevail. The white hero/astronauts were the guys with the right stuff. The civil rights movement belongs to black people, whose designated job is to feel and express emotion for the entire society. Science and technology are still regarded as rational, emotionless, irrefutably significant pursuits. While the white astronauts were presented as technically capable, black civil rights leaders (mostly ministers) were shown giving emotional speeches and singing spirituals.

The decision to go to the moon was partly an emotional one—a lofty goal set by a president who posthumously came to represent American idealism. Boosters of the space program appropriated a crusading righteous spirit from civil rights leaders. Neil Armstrong's "One small step..." statement had just the right amount of spiritual brotherhood in it to tap into the country's newly discovered emotional self.

Some scientists now speculate that insisting on manned space travel has made NASA's budget much bigger than it had to be and significantly set back scientific progress. The unmanned Mars Pathfinder mission has been one of the most cost effective and useful projects to date. But unmanned space exploration doesn't have the same human emotional appeal.

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The Mars Rover vehicle, used in the recent Pathfinder mission, is named after the freed slave and abolitionist, Sojourner Truth. A 12-year-old African American girl won an essay contest to name the Mars Rover by showing parallels between Truth's mission and the Mars Pathfinder mission. The word *sojourner* means traveler. Here is an "I Have a Dream" moment—a smart young black girl merging scientific exploration and humanity.

As part of SPACE|R A C E, I asked people, through a survey, what comes to mind when they think about Martin Luther King's "I Have a Dream" speech and the first moon landing. I was surprised by the melancholy longing in so many people, especially in terms of race. Others mourned the loss of bravado in the space program or expressed pessimism about our ability as a nation to accomplish anything great anymore.

Disappointment is bound to come from unrealistic expectations. Taught to believe that any inability to reach goals is always a failure, we often dismiss progress that is not grandiose in scale. These two quintessential experiences have become icons of America at its best and are trotted out regularly in advertising, our most accessible form of mythology. Microsoft uses the first moon landing and Martin Luther King's "I Have a Dream" speech to sell a software program. MTV uses the white-suited astronaut and King's face and voice to evoke an era that belongs to its viewers' parents. Variations of the "One small step..." speech proliferate in ads as testament to the power of a culturally understood metaphor.

We use contemporary mythology to naturalize a constructed reality, explaining why spirituality is associated with space exploration. Race and space have occupied so much of our attention because their mythologies are tied up with our fundamental beliefs about human nature and explanations for our presence on earth.

People from John Glenn to science fiction writers have claimed that space exploration offers humans an opportunity to erase racial differences by seeking a common goal, or by implication, meeting a common adversary. Like a scenario in a Disney movie, we hope to take a complex and fundamental problem of our national character and accidentally solve it in the course of accomplishing something else.

What if we had the same expectations for progress in human behavior that we have for science? Imagine a time when the integration of space and race can seem as natural as the subtle and beautifully significant idea of Sojourner Truth exploring the planet Mars.

Colette Gaiter is an interactive multimedia installation artist and Associate Professor at the Minneapolis College of Art and Design. You can read more about her work at these web sites: <<http://english-www.hss.cmu.edu/BS/33/gaiter.html>>; <<http://english-www.hss.cmu.edu/BS/24/gaiter.html>>

Please respond to my SPACE|R A C E survey.

What comes to mind when you think of

- 1) Martin Luther King, Jr's "I Have a Dream" speech?
- 2) The first moon landing in 1969?

Send your responses to <digidiva1@aol.com>



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is an international

n., pronounced eye-lum,

1. a Greek word for the

exploding mass from which

the universe emerged.

organization of artists, scientists, authors, curators, educators, and art enthusiasts who explore the intersection of the arts and sciences. Science and technology are driving forces in contemporary culture. Ylem members strive to bring the humanizing and unifying forces of art to this arena. Ylem members work in new art media such as Computers, Kinetic Sculpture, Interactive Multimedia, Holograms, Robotics, 3-D Media, Film, and Video.

Ylem

P.O. Box 749
Orinda, CA 94563
USA

Contact Information

Ylem Main Office
P.O. Box 749
Orinda, CA 94563
<beverly@idiom.com>

Ylem Newsletter Items
Trudy Myrrh Reagan
967 Moreno Avenue
Palo Alto, CA 94303
<trudymyrrh@aol.com>

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